EMERSON COLLEGE
BOSTON, MASS.
1936

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"For of the soule the bodie forme doth take;
For soule is forme, and doth the bodie make."

Edmund Spenser

ANNUAL CATALOGUE

EMERSON COLLEGE

DEVOTED TO ORATORY, LITERATURE AND DRAMA

"Expression Necessary to Evolution"

FOUNDED 1880
by
DR. CHARLES WESLEY EMERSON

Beacon and Berkeley Streets
BOSTON, MASSACHUSETTS

1936

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Calendar

For 1936-37

FIRST SEMESTER

1936

September	19	Registration day for freshmen.
	21	Registration day for upper-classmen.
	22	Classes begin, 9 a.m.
October	5	Opening of Evening School Division.
	7	Opening of Southwick Artists Recital Course.
	12	Columbus Day—Holiday.
	29	Meeting of the Board of Trustees.
November	26	Thanksgiving Day—Holiday.
December	1	Founder's Day exercises.
	2	Twenty-eighth Revival, Old English Drama.
	19	Winter recess begins, 1 p.m.

1937

January	5	Winter recess ends, 9 a.m.
	21 to 23	Reading period.
	25	Mid-year examinations begin.
	30	First semester ends, 1 p.m.

SECOND SEMESTER

February	1	Second semester begins, 9 a.m.
	15	Junior week opens.

Calendar

SECOND SEMESTER—*Continued*

February	22	Washington's Birthday—Holiday.
	25	Meeting of the Board of Trustees.
March	27	Spring recess begins, 1 p.m.
April	6	Spring recess ends, 9 a.m.
	19	Patriot's Day—Holiday.
May	22 to 25	Reading period for seniors.
	25	Cap and Gown Day.
	26 to 29	Senior examinations.
	31	Memorial Day—Holiday.
June	1 and 2	Reading period for under-classmen.
	3	Meeting of Board of Incorporators.
		Meeting of Board of Trustees.
		Final examinations begin.
	5	Opening of fifty-seventh Commencement.
		Alumni Day.
	7	End of Commencement exercises; conferring of degrees.
	8	Second semester closes, 4 p.m.

SUMMER SESSION, 1936

July	6	Six weeks term, ending August 14.

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* Appointment begins 1936-37. † On leave of absence.

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1935-36

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Assistant Professor of Speech.

* Appointment begins 1936-37.

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SAMUEL D. ROBBINS, A.M.
Instructor in Speech Correction.

ROGER WHEELER
Instructor in Drama, Summer Session.

SYBIL STONE, A.M.
Instructor in Psychology, Summer Session.

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SOUTHWICK ARTISTS RECITAL COURSE—Mr. CONNOR, Mrs. SOUTHWICK, The PRESIDENT.

VOCATIONAL COUNSEL — The DEAN, Mrs. MAXFIELD, Dr. McKINLEY.

History of the College

The history of Emerson College, now in its fifty-seventh scholastic year, is largely the history of a revolutionary idea. Its founder, Dr. Charles Wesley Emerson, an educator fifty years ahead of his time, set forth as his aim the education of the individual through the power of self-expression. He changed the study of oratory from technical formalism to imaginative artistry. Moreover, he developed a system of expressional pedagogy which equipped his students to teach the ideals and objectives of personal expression, whether oratoric, dramatic, or interpretative. The power of the human being to develop through self-expression, through cultivation of the creative instinct, was not as generally accepted then as now. Programs of speech education, in which such rapid progress has been made during the last two decades, are, however, to a great extent the outgrowth of the pioneer principles laid down by Dr. Emerson and followed by the college to this day.

The institution as founded by Dr. Emerson in 1880 was first known as the Boston Conservatory of Oratory. It was renamed, a few months later, Monroe Conservatory of Oratory in honor of Professor Lewis B. Monroe, Dr. Emerson's own great teacher. September 4, 1886, the school was incorporated as the Monroe College of Oratory but Dr. Emerson conducted it as a private school of which he was the sole proprietor. In 1889, Henry Lawrence Southwick was invited to partnership with Dr. Emerson. March 14, 1890, the name was changed to Emerson College

of Oratory by act of legislature. Since 1934 the institution has been known as Emerson College.

In May, 1900, the proprietary rights passed into the ownership of Dr. Henry Lawrence Southwick, Mrs. Jessie Eldridge Southwick, and Mr. William Howland Kenney. Mr. Harry Seymour Ross succeeded Mrs. Southwick in the partnership in 1908. Under this management the school was administered with a single eye toward the building of a permanent institution of collegiate grade.

During the ensuing years college standards of admission and graduation were established, the four-year course introduced, the faculty of instruction enlarged and strengthened, the curriculum greatly enriched, and the physical equipment augmented. In recognition of this sound scholastic growth, and upon recommendation of the Massachusetts Board of Education, a special act was passed by the Massachusetts Legislature in 1920 giving Emerson the right to confer the degree Bachelor of Literary Interpretation.

Sixteen years later, in April, 1936, the Massachusetts Legislature authorized also the granting of the degree Bachelor of Arts.

In May, 1930, at the completion of fifty years of service in the fields of literature, drama, speech, physical education, and teacher training, the proprietary owners, without financial compensation, surrendered their trust to be administered by a board of trustees as a public institution. This board now elects annually the officers of the college, directs its educational policies, and administers its finances.

Three distinguished educators, all able exponents

of the art of speech, served as presidents of Emerson during the half century of its growth from a private professional school to an institution of college grade. After Dr. Emerson retired, in 1903, the noted Shakespearean scholar and editor, Dr. William J. Rolfe, became the second president. Dr. Rolfe was succeeded, in 1908, by the late Dr. Henry Lawrence Southwick, teacher, orator, lecturer, and noted Shakespearean interpreter.

Throughout its history Emerson has been not a local but a national institution, its student body cosmopolitan, training and equipping for worthy and successful living hundreds of young men and women from all over the United States and from foreign countries.

Aims and Characteristics

The development of each student's intellect, of his creative powers and of his traits of leadership has always been the chief concern of Emerson College. As a means to this end the college places special emphasis upon stimulating and giving direction to latent artistic impulses.

To bring about this end the highly individualistic spirit of the institution has avoided in the past an over-formalized and over-standardized pattern and also has, in looking forward, allowed for and anticipated coming social needs. Years ago, Emerson began to equip its graduates to become useful citizens by adding to its program of education in effective oral expression a background of sound academic courses in the liberal

arts and in professional teacher-training. The aim, therefore, is to prepare the student for service to society by so grounding him in an understanding of the arts and the humanities as to give him not alone the theory but also the practical training which will enable him to make his particular art-aptitude a profession.

At the same time the old Greek idea of a "sound mind in a sound body", which was part of the original conception of the founder, Dr. Charles Wesley Emerson, has not been forgotten. Indeed, from the very beginning of the institution education of the body has accompanied the education of intellect, emotion, and imagination. It is the belief of Emerson that this type of education best provides a foundation for the whole and perfect man.

Emerson today is unique in its appeal to those who wish education in a broad philosophy of art and the personal culture incidental to such training. It offers further a course of general education with strong emphasis on those professions related to the art and science of speech.

Location and Buildings

In 1933 the college moved into its present administration and classroom buildings at Beacon and Berkeley Streets, overlooking the Charles River and the Esplanade. Among the important features of these buildings are an enlarged college library, a sound-proof radio broadcasting studio, a dance studio, and costume workshops.

The college in this location is within easy walking distance of Emerson Hall, its modern, six-story residence for women students. The college residence is situated at 373 Commonwealth Avenue, in one of the best residential sections of the Back Bay. All regular students, except those residing at home, are required to live in the residence unless special exception is made by the Dormitory Committee previous to the beginning of the scholastic year.

The administration and classroom buildings are easily accessible from all railroads leading into the city and to subway connections. Within a short distance of the Public Gardens, the Museum of Fine Arts, theaters and Opera House, Symphony Hall, and the Public Library, the college is in the cultural center of Boston. The earnest student will find a liberal education in the literary, historic, and artistic advantages offered by Boston, aside from the special benefit to be derived from the course of study.

Degrees

Emerson College offers (1) a liberal course of undergraduate instruction leading to the degree of Bachelor of Arts; and (2) the professional degree of Bachelor of Literary Interpretation, also representing four years of college study.

Admission

Emerson College has given careful consideration to the type of preparation which has been found most effective for successful college work and, as a result of its findings, follows a liberal policy in relation to the content of secondary school education. Although the Committee on Admissions believes that the subject requirements as stated in this catalogue are the usual tools needed for fullest realization of college opportunities, it does not base its decisions entirely upon a certificate of formal units of study. The Committee desires, rather, to admit the highest abilities in any course, provided the candidate, in its opinion, is fitted to profit by advanced study. Therefore, basing its selection of students on a combination of criteria rather than on information gained from a single standard, the Committee on Admissions requires:

(1) A transcript of credits from an accredited secondary school certifying to the equivalent of four years of work, equalling at least 15 units. A preparatory unit of credit represents at least four recitations per week for a school year of not less than 32 weeks.

In New York, Regents reports take the place of this transcript. Canadian students may present reports of provincial examinations covering junior matriculation.

(2) A principal's certificate of ability, and recommendation for admission. Blanks for the certificate will be furnished by the college.

(3) Letters of character recommendation from two other persons of recognized standing.

Whenever possible, a personal interview with an officer of the college is advised. In all cases, a photograph of the candidate must be placed on file at the college.

Students of maturity and ability who have not fully completed high school requirements may be admitted conditioned in not more than two of the required fifteen points.

Each matriculant is required to take a medical and physical examination upon entrance. The purpose of this examination is to determine the physical needs of the student, to direct training, and to record progress throughout the course. Certificates from local physicians will not be accepted in lieu of this examination, which is given without charge.

Any student deficient in written English, irrespective of credits presented, will be required to take additional courses in composition.

Forms for application for admission will be sent upon request.

Entrance Credits

Latin or Greek are recommended for preparation. In the case of a student presenting 4 units in Latin, or 3 in Greek, requirements of Mathematics and Science may be waived.

English	3 units
*Modern Foreign Language (French, German or Italian)	2 or more
Latin (4), Greek (3), or Mathematics and Science	3 or more
History	1 or more
Electives	To complete 15 units

One elective will be accepted in each of the following subjects, to a total of three units, provided the courses of study followed have been sufficiently comprehensive and of standards comparable to those commonly found in the subjects already named: Speech or Drama, History of Art, Appreciation of Art, Music, Bible Study, Commercial Science.

Plans of Study

FOR THE A.B. DEGREE

The student may elect a major from the following departments: Speech, English, Drama, Romance Languages and Literature. In Speech or Drama, 40 hours constitute the major requirement; in English, 36; in Romance Languages and Literature, 30. A constant minimum requirement of 24 hours in English is made of all candidates for the A.B. degree.

* In the Modern Foreign Language field a single unit of study in one language may not be counted as meeting the language requirement for entrance but may be counted in the elective group.

In addition, a related minor of 18 to 24 hours may be chosen from any department approved by the student's adviser in major requirements.

All candidates majoring in English or in Romance Languages must complete at least 32 hours in Speech or in Drama, or divided between these departments, and 4 hours in Physical Education. At least 90 hours from Departments II, IV, VI, VII and VIII must be completed by A.B. candidates. 12 hours in one foreign language are required, and 6 hours in Philosophy. Students concentrating in Speech or in English are required to take a teaching methods course in the major field.

The following specific courses are required of all A.B. candidates:

Oral Interpretation of Literature, 6; English Composition, 6; History of English Literature, 6; Shakespeare, 6; Classical Civilization and Literature, 6; Anatomy and Hygiene, 3; Second Year Physical Education, 4; Introduction to the Social Sciences, 3.

FOR THE B.L.I. DEGREE

There are three optional plans of study for securing the degree of Bachelor of Literary Interpretation. On admission, the regularly matriculated student must choose one of the following plans consisting of a major and its allied minor:

I. Literary Interpretation major with English minor.

II. Literary Interpretation major with Education minor.

III. Literary Interpretation major with Physical Training minor.

The choice of plan may be changed at the end of the first year by those who wish to do so. With the consent of the Registrar, changes in concentration may be made at the end of the Sophomore year. A minimum of 60 hours from Departments II, IV, VI, VII and VIII must be completed by candidates for the B.L.I. degree.

PLAN I

Major: Literary Interpretation, 40. Requirements: Oral Interpretation of Literature, 6; Public Reading, 4; History of Oratory, 3; Speech Education in the United States, 3; Electives in Major Field, 24.

Minor: English, 30. Requirements: Composition, 6; History of Literature, 6; Shakespeare, 12; Electives, 6.

Distributional Requirements, 27. Education, 6: General Psychology, 3; Educational Psychology, 3. History and Social Science, 6: Introduction to the Social Sciences, 3; Electives, 3. Drama, 8: Expressive Action, 4; Electives, 4. Physical Training, 7: Anatomy and Hygiene, 3; Freshman Gymnasium, no credit; Sophomore Gymnasium or Dancing, 4.

Free Electives, 47.

Total, 144.

PLAN II

Major: Literary Interpretation, 40. (Requirements same as in Plan I).

Minor: Education, 24. Requirements: General Psychology, 3; Educational Psychology, 3; History of Education, 3; Principles in Education, 3; Practice Teaching, 4; Methods in Major Field, 6; Electives, 2.

Distributional Requirements, 45. English, 24: Composition, 6; History of Literature, 6; Shakespeare, 12. History and Social Science, 6: (Requirements same as in Plan I). Drama, 8: (Requirements same as in Plan I). Physical Training, 7: (Requirements same as in Plan I).

Free electives, 35.

Total, 144.

PLAN III

Major: Literary Interpretation, 40. (Requirements same as in Plan I).

Minor: Physical Training, 24. Requirements: Freshman Gymnasium, no credit; Anatomy and Hygiene, 3; Sophomore Gymnasium or Dancing, 4; Gymnasium Teaching Methods, 3; Electives, 14.

Distributional Requirements, 44. English, 24: (Requirements same as in Plan II). Drama, 8: (Requirements same as in Plan I). History and Social Science, 6: (Requirements same as in Plan I). Education, 6: (Requirements same as in Plan I).

Free electives, 36.

Total, 144.

Requirements for Graduation

Fifteen units of credit above the eighth grade of approved secondary school work are required for admission to college standing. (See page 20.)

Requirements for graduation include completion of a minimum of 36 semester points per year, or 144 semester points for the four-year course. A semester point represents one clock hour of class recitation per week for a semester.

No candidate for the degree of Bachelor of Literary Interpretation will be allowed to graduate who has not attained a grade above D or 65% in at least 96 semester points of college work. A graduation average of C or 75% is required of degree candidates. A student who at the close of the senior year lacks for the degree not more than six elective semester credits may make up the deficiency by attendance at the Emerson summer school. A student who fails a required course must repeat the course.

Advanced Standing

FOR THE A.B. DEGREE

Transfer students must have completed the entrance requirements to Emerson College.

Students transferring from other colleges must present, in addition to a statement of honorable dismissal, a complete transcript of studies, showing the time credit in each and the grade. Transfer credit is not allowed for any course in which the student has received only a passing grade.

A minimum of one year in resident study is required of candidates for the A.B. degree.

FOR THE B.L.I. DEGREE

Graduates of other colleges may be allowed two years credit and thus be able to complete the course in two years. This is the minimum time in which the B. L. I. degree may be earned.

Students who have pursued advanced courses in speech and dramatics in professional schools of the first rank may also apply for advanced standing. In each instance the applicant is required to present acceptable credentials covering the work for which credit is asked, and may be required to submit to an examination before the Committee on Admissions.

Under exceptional conditions a student may, by carrying extra class hours during his course and by availing himself of Summer Sessions, complete the required work in three and one-half calendar years. Only students of maturity and high scholarship will be permitted, after a semester of attendance, to undertake the extra work involved in so intensive a course of study.

Special Students

Applicants who, instead of taking the regular prescribed courses for graduation, desire to pursue elective studies as special students will be required to give satisfactory evidence that they are qualified to sustain themselves in the classes which they desire to enter, and that they have attained a grade of scholarship equal to the average standing of the regular students in those classes. Special students are subject to all the regulations of the college, and to the same scholastic requirements for admission.

Under exceptional circumstances, however, as for example in the case of applicants from foreign countries or persons of maturity and attainment, certain students may be admitted for specific aims and purposes.

Special Opportunities in Drama

Students of special abilities who desire intensive training for one year in acting, directing, little theater work, community dramatics, stage design, may be accepted without reference to requirements for the degree. Courses listed in the Drama Department will be found on page 38. These students will make up a special program of studies under the advice of the Registrar, and must demonstrate ability to keep up to the standards of each class.

In addition to courses listed in the Drama Department certain fundamental and supplementary work in other departments may be recommended.

Attendance

Students are expected to be prompt and regular in attendance at all classes. A record of attendance will be kept as a part of the student's permanent record. Overcuts in a course necessitate an F grade which can be made up only by repeating the course. In case of total semester absences in excess of 18 the student will receive negative credits. Students on probation are allowed no absences from class except for certified illness.

In case of prolonged absence due to illness a conference should be arranged immediately with the Registrar upon return to classes. Every possible adjustment will be made to permit the student to make up the time lost and re-enter his courses without loss of credit, subject to whatever fees may be required for make-up examinations.

Probationary Standing

Any student whose semester average falls below C or 75% is placed on probation and his program of studies reduced for the following semester to a maximum of 15 semester points. As soon as the student is removed from probation, he may resume the normal schedule of 18 semester points. Students on probation are not allowed full social activities or any absences from classes.

Dean's List

Any full-time student is eligible for the Dean's List whether classified as Freshman, Sophomore, Junior, Senior, or Special. To be placed on this list,

it is necessary to earn a semester average of B plus or 88% and to be specially recommended by officers of the Student Government Association for a high record in student activities, school spirit, general trustworthiness and responsibility.

Senior Standing

Except by special permission only members of the graduating class may elect courses scheduled as senior subjects. A candidate for a degree must have completed at least 18 semester points in senior work, 10 hours of which must be in the major field; 94 semester credits are required for full senior standing. No changes may be made in the major field after the student has achieved senior standing.

Graduation Honors

Graduation honors are awarded to Seniors who have attained an average of 88% covering their entire course of study. Highest honors are conferred upon Seniors whose general average has been 92% covering their entire course of study. Honors and highest honors are awarded at Commencement exercises.

Graduate Study

Holders of degrees whose undergraduate work has been of acceptable standard, may be admitted to certain graduate schools with full standing toward the degrees of Master of Arts or Master of Education. A student who contemplates graduate study should arrange special conferences with the head of his department and with the Registrar when planning undergraduate work.

Tabulated View of Groups and Courses—1936-37

Freshman Year	Semester Credits
I Oral Interpretation of Literature	6
Vocal Technique	4
Fundamentals of Public Speaking	3
II Composition	6
Journalism	6
III Pantomime	6
*Theater Design	4
History of Costume	3
Costume Workshop	3
Fundamentals of Acting	2
IV Introduction to the Social Sciences	3
*Personal Ethics	3
V Anatomy and Hygiene	3
†Gymnasium	
VI †Collegiate Life	
VII Elementary French	6
Elementary German	6
Elementary Italian	6

*Not offered 1936–37.
†No college credit.

Sophomore Year	Semester Credits
I Advanced Interpretation	3
Principles of Expression	2
Introduction to Platform Art	2
Oral Reading of Modern Poetry	2
Vocal Technique	2
Expressive Voice Culture	2
Assembly Singing	2
Choral Verse Speaking	2
Advanced Public Speaking	3
II History of English Literature	6
Advanced Composition	6
Pre-Shakespearean Drama	3
16th Century Literature	3
III One Act Plays	4
Stage Make-up	4
Expressive Action	4
IV *Modern Problems in the Social Sciences	3
Classical Civilization	6
Principles of Economics	3
V Gymnasium	4
Dancing	4
VII Introduction to German Literature	6
Intermediate French	6
VIII Introduction to Philosophy	3
Philosophy of the Christian Religion	3

*Not offered 1936–37.

Junior Year	Semester Credits
I Public Reading	4
Story Telling	3
Argumentation and Debate	6
Parliamentary Law	3
Radio Address	3
II Plays of Shakespeare	6
*Literary Criticism	3
*18th Century Literature	3
19th Century English Writers	4
*Contemporary Poets	3
Short Story Writing	2
III Laboratory Theater	4
*Scenery Workshop	4
*Expressive Action	4
IV American Government	3
American History	3
V Community Games	2
Fencing	2
Dancing	4
VI General Psychology	3
Educational Psychology	3
Principles and Methods in Education	3
Teaching Methods in Voice	2
Community Drama Practice Teaching	4
VII French Drama	6
*Modern German Prose Reading	6
VIII Logic	3
Aesthetics	3

*Not offered 1936–37.

Senior Year	Semester Credits
I Public Reading	4
Phonetics	2
Tone Values in Interpretation	2
History of Oratory	3
SpeechEducation in U.S.	3
Speech Pathology	2
II Plays of Shakespeare	3
Shakespeare Survey	3
Browning and Ibsen	4
*American Literature	3
History of the English Language	3
III Comparative Drama	4
*Technical Directing	3
History of the American Theater	2
Dramatic Criticism	2
IV *Modern European History	3
*Principles of Sociology	3
V Drama Dances	4
VI History of Education	3
Community Drama Practice Teaching	4
Testsand Measurements	2
Practice Teaching in Secondary Schools	4
Teaching Methods in:	
Interpretation	3
Public Speaking	3
Physical Education	3
High School English	3
VII *Advanced French	6
VIII*Comparative Religions	3
Philosophy and Civilization	3

*Not offered 1936–37.

I. Literary Interpretation

A. *PLATFORM ART*

ASSOCIATE PROFESSOR SHAW, ASSISTANT PROFESSOR CONNOR, ASSISTANT PROFESSOR DuBURON, ASSISTANT PROFESSOR MAXFIELD

1. ORAL INTERPRETATION OF LITERATURE. (Textbook: The Evolution of Expression, Emerson.) Fundamental technique applicable to all forms of public address. Study of selections from the great orators, essayists, dramatists, and poets, illustrative of the principles of growth in oral effectiveness. Appreciation of the general principles of aesthetics and correlation of oral interpretation with other arts. A philosophy of expression in which emphasis is placed upon development of the creative powers of the individual. Through this distinctive method teachers may gain a good working knowledge for use in their own classrooms. *Mr. Shaw, Mr. Connor, Mrs. Maxfield.*

2. ADVANCED INTERPRETATION. Drill on the progressive steps of advanced criteria of expression. Expressive study of epic, lyric and dramatic poetry, with special reference to the needs of the interpreter. Critical analysis. Review of work and progress of the individual student. Personal criticism and guidance. *Mr. Connor.*

3. PRINCIPLES OF EXPRESSION. (a) In interpretation and (b) in voice. Lectures upon the order of development of the powers of the human mind. The principle of evolution as illustrated in the history of art; significance of the "colossal," "effective," "realistic," and "suggestive" periods in art; laws of evolution as applied to the development of the powers of the orator; methods of developing these powers pedagogically considered. Lectures upon personal development through expression. *Mrs. Maxfield.*

4. INTRODUCTION TO PLATFORM ART. A background course for training the student in selecting, classifying and analyzing literature in its adaptation to platform use. *Mrs. DuBuron.*

5. ORAL READING OF MODERN POETRY. This course provides opportunity for student interpretation based upon appreciation of literary values. Modern poetry will be the medium. *Mrs. DuBuron.*

*6-7. PUBLIC READING. How to select and abridge material and arrange programs for public reading. Standards of interpretation. Practical application of technique. Preparation and presentation of programs for special and general occasions. Detailed study of the monologue. The art of impersonation in play reading. The lecture recital; dramatization of novels; lyceum numbers. Programs of classic literature. *Mr. Connor.*

8. NEW TYPES OF PLATFORM ART. The mono-drama; the lecture; the lecture-recital; modern techniques in play-reading. Special problems of the lecturer and the entertainer. A study of audiences and of material suitable for platform use. Adaptations of novels and plays. [Summer session.] *Mr. Connor.*

9. STORY TELLING AND CHILDREN'S LITERATURE. Lectures on the purpose of story telling and selection of material; adaptation of stories and the art of telling the story; individual training in the interpretation of the story. Opportunities for practice will be provided in connection with social settlement activities, school and library centers. *Mrs. DuBuron.*

10. TEACHING METHODS IN INTERPRETATION. [See Page 45.]

B. *VOICE*

PROFESSOR KENNEY, ASSISTANT PROFESSOR MAXFIELD

1. PHONETICS. Analysis of English pronunciation; anatomy and physiology of the vocal organs; drill on the fundamental phonetic sounds and diacritical marks; comparison between English and American dictionaries; study of the correct use of the organs of speech in formation of

* The Emerson College Entertainment Service makes bookings for properly qualified readers and groups of entertainers in Boston and vicinity. Through this medium, students may receive both valuable platform experience and substantial financial returns. Recitals are held frequently at the college convocation period. For information concerning material for platform reading address THE EMERSON QUARTERLY. [See Pages 57 and 78.]

these sounds; practical application of these sounds in oral reading. *Mr. Kenney.*

2-3. VOCAL TECHNIQUE. Physiology and hygiene of the voice; fundamental conditions of voice production; relation of voice to the nervous system; breath control; development of resonance; placing of tones; purity, tone projection; flexibility; compass, smoothness; power and brilliancy of tone; eradication of faults in use of voice. *Mr. Kenney.*

4. TONE VALUES IN INTERPRETATION. Personal work in interpretation from a voice standpoint. Based on the development of the voice as taught in Courses I B 2-3, with criticism and discussion. *Mr. Kenney.*

5. EXPRESSIVE VOICE CULTURE. Voice as an interpreter of mental states; tone color and form; sympathy; beauty; relation of voice to imagination and emotion. *Mrs. Maxfield.*

6. ASSEMBLY SINGING. General outline and drill in methods and essentials in mass singing and chorus organization. *Mr. Kenney.*

7. CHORAL VERSE SPEAKING. This course will concern itself principally with the conduct of the adult verse-speaking choir. Choral verse speaking means the speaking by a group, either as a whole, antiphonally, by small groups within the whole, or by soloists and chorus, of poetry particularly adapted for unison speech. The types of verse are for the greater part of an objective rather than a subjective nature. Ballads, with their virile qualities and peculiar structure of oft-repeated refrains, and Greek choruses, are particularly suited to this type of speech activity. Origin of choral speech and its place in the speech program. Qualifications of the teacher of choral speech. Refrains, antiphonal speaking, part or group speaking, sequence individual speaking, unison speaking. Conduct of adult choirs. Anthologies of suitable poetry. Open to students on invitation of the instructor, who will select voices with consideration for the harmony of the group. *Mr. Kenney.*

8. THE RADIO VOICE. Special drill to secure the best pitch for radio broadcasting. Voices too high or too low

will be corrected so far as possible. Careful check on common errors, such as bad sibilants and weak final consonants. Particular attention will be paid to developing easy, natural delivery, free from "gushing" or personal peculiarities, in reading continuity. [Summer session.] *Mr. Kenney.*

9. TEACHING METHODS IN VOICE. [See Page 45.]

C. *PUBLIC SPEAKING*

PRESIDENT ROSS, ASSOCIATE PROFESSOR SHAW, MR. DEMETER, MR. EDES

1. FUNDAMENTALS OF PUBLIC SPEAKING. Extemporaneous speaking; occasional speaking; discussions upon current events and topics from history, biography and literature; outlining, arrangement and analysis; post-prandial speaking; delivery of original orations. *Mr. Shaw.*

2. ADVANCED PUBLIC SPEAKING. Open to students who have completed Course I C 1. Forensic oratory. Principles of forensic delivery; application to the preparation of school orations and declamations. Practical drill in assigned material. Theory and practice in composition and delivery of speeches. A course for teachers of speech, lecturers, preachers, lawyers and other public speakers. Analysis and criticism. *Mr. Shaw.*

3. PRINCIPLES OF ARGUMENTATION AND DEBATE. Methods of preparation; analysis; brief-making; practical debating. *Mr. Shaw.*

4. PARLIAMENTARY LAW AND PRACTICE. This course offers a thorough and systematic study of parliamentary law and procedure, and prepares one to become an able presiding officer and skilled parliamentarian. Detailed instruction is given in the methods of organizing and conducting meetings. Every motion likely to arise in a meeting is treated as to its object and effect, when it can be made, whether it can be debated or amended, and what other motions can be made while it is pending. Actual experience in conducting meetings and applying the rules of order are embraced in the course. It includes constant drills and practice, every student being called upon to preside and

participate in the proceedings. Amendments, committee work, privileged motions, points of order, appeal, nominations, elections, by-laws and other proceedings are fully treated. *Mr. Demeter.*

5. Radio Address: The Technique of Broadcasting. Microphone practice. A comprehensive course for all who wish to enter the radio field. Lectures on the history of radio; the Federal Radio Commission. Comparison of broadcasting technique in Europe and America; who pays for the radio in America. Programs—sponsored and sustaining; how a program is planned. Opportunities for women in radio. What radio needs for talent; auditions. Radio's future. The art of announcing. Special features of the course will include broadcasting demonstrations by students and a visit to a broadcasting studio. *Mr. Edes.*

6. History of Oratory. Lectures upon the lives and times of great orators from Demosthenes to the present. A critical study of famous orations. *President Ross.*

7. History of Speech Education in the United States. A survey of the history of speech education from Colonial days to the present time. Special attention will be given to the comparative methods of speech education as presented by outstanding teachers and schools of speech. *Mr. Shaw.*

8. Modern Techniques in Public Speaking. This course is designed to aid the student to succeed in those practical situations in which he is called upon to speak in public. The study of speech theory is concerned mainly with those basic psychological factors which affect effective public speaking in all situations. The practice work in public speaking is done in each student's own field of interest. During part of the course the class functions as a forum, thus giving experience in parliamentary procedures as well as opportunity for practice in extempore speaking. [Summer session.] *Mr. Shaw.*

9. Teaching Methods in Speech. [See Page 46.]

D. *CORRECTION OF SPEECH DISORDERS*

PROFESSOR KENNEY, MR. ROBBINS

1. ELEMENTARY SPEECH PATHOLOGY *(Lalopathology)*. Designed for parents and teachers who wish to help their children or their students who are handicapped with speech defects; and required of all students planning to enter the field of speech correction. Phonetics and elementary psychology must precede or accompany this course. Classification of disorders of speech, causes of speech defects, diagnosis of speech defects, prevention of speech defects, ways of making recitations less embarrassing, treatment of such articulatory speech disorders as delayed speech, cluttering, lisping, cleft-palate speech, stammering in young children. *Mr. Robbins.*

2. ADVANCED SPEECH PATHOLOGY. Designed for students who plan to become supervisors of speech correction, and open only to those who have taken the elementary course in speech pathology, phonetics, and mental hygiene, and who have done some practical teaching in speech clinics. Recording of case histories, comparison of the theories which have been advanced concerning the cause of stammering, comparison of the different methods used to correct stammering; speech defects which accompany diseases of the nervous system; aphasia, including agraphia, alexia, word deafness, and word-salad speech; reading disabilities; organization of speech correction classes in the public schools; what cases should be referred to hospital speech clinics. Each student will be required to study her own personality and to hold conferences with the instructor with a view to helping her discover and to overcome those slight defects in her own personality which she must help her student to overcome. [Summer session.] *Mr. Robbins.*

3. SPEECH CLINIC. Open only to those taking the course in Elementary Speech Pathology. Practical experience in the speech clinic of the Massachusetts General Hospital, and other local clinics, in treating delayed speech, cluttering, lisping, cleft-palate speech, and stuttering, under the supervision of the instructor. [Summer session.] *Mr. Robbins.*

4. ADVANCED CLINICAL TRAINING. All students must attend the speech clinic during four summers, but they will do more advanced work in these clinics each year. Beginning with observation of cases, students will next teach under supervision, later supervise, and finally diagnose. [Summer session.] *Mr. Robbins.*

5. PHONETIC SPEECH DISORDERS. This course has special application to the teaching of reading and pronunciation in the grades. Emphasis will be laid on adjustment of the speech organs for the correct articulation of the elements of speech, vowels and consonants. Production of the sounds resulting from these adjustments. Action of the speech organs in the production of speech sounds in English as spoken in America. International Phonetic Symbols will be taught and Webster's International Dictionary used as authority for pronunciation. [Summer session.] *Mr. Kenney.*

II. English

PROFESSOR ROCKEL, ASSISTANT PROFESSOR CONNOR, ASSISTANT PROFESSOR MAXFIELD, MRS. BLACK, MR. CHIPMAN

1. COMPOSITION. Weekly drills, study of principles, class discussions, writing of themes, corrections and criticism, acquirement of vocabulary. *Mr. Rockel.*

2. ADVANCED COMPOSITION. A continuation of the work of the Freshman year, intended to develop some critical judgment and power in literary expression. *Mr. Rockel.*

3. JOURNALISM. Lecture course in news and feature writing for modern newspapers, combined with practical training through the Emerson Press Club whose members are assigned as actual correspondents for the college on various Boston and out-of-town papers. Special lectures from time to time by well-known writers of news and fiction. *Mr. Chipman.*

4. HISTORY OF ENGLISH LITERATURE. The development of the language and discussion of outstanding writers. The

main stream of English literary expression, with consideration of forms and their growth. The epic, the lyric, the novel, the essay. *Mr. Rockel.*

5. DRAMA FROM THE BEGINNINGS TO SHAKESPEARE. Origins and structure of various types of drama from the Greeks, with emphasis on development of English drama from the liturgical plays to Shakespeare. *Mrs. Maxfield.*

6. SIXTEENTH CENTURY LITERATURE. An introduction to the study of Shakespeare, stressing the mood of the era and its transition to the Jacobean view of life. The prose: Essays, Utopias, romance. The poetry: Lyric, narrative, dramatic. The stage: Dramatic origins, technique of the Elizabethan stage, limitations of the Elizabethan playwright, the Elizabethan audience, patronage of literature, outstanding playwrights, Shakespeare in relation to his contemporaries. *Mrs. Maxfield.*

7-8. MAJOR PLAYS OF SHAKESPEARE. Detailed study of the masterpieces of Shakespearean literature, including The Tempest, Julius Caesar, Midsummer Night's Dream, Othello, Twelfth Night, Winter's Tale, Hamlet, Romeo and Juliet, Taming of the Shrew, As You Like It, Henry IV. Prerequisite: Course II 5. *Mr. Connor* and *Mrs. Maxfield.*

9. SHAKESPEARE SURVEY. The man and his work; his apprenticeship, technical development, mastery, poetic and dramatic elements, masterpieces. Prerequisites: Courses II 7-8. *Mrs. Maxfield.*

*10. LITERARY CRITICISM. Appreciation and estimates of literature; poetry as a fine art; consideration of prose forms; purpose of literary criticism; canons of taste; aesthetics and hermeneutics. Study of Kipling; critical and interpretative.

11. POETS AND PROPHETS OF THE 19TH CENTURY. First semester: Carlyle, Ruskin, Wordsworth, Tennyson and others. A study of these poetic thinkers in the light of present day problems and the modern interpretation of life. Intensive study of such representative works as Sartor Resartus, Past and Present, Lectures on Art, Modern Painters,

* Not offered 1936-37.

Unto This Last, Lyrical Ballads, narrative poems, sonnets, Idylls of the King, and lyrics. Second semester: Study of Dickens as author, artist, humanist. *Mrs. Black.*

12. BROWNING AND IBSEN. The class work will involve recitals and oral discussions with written reports on collateral readings from the writings of Shelley, Rossetti, Bergson and William James. *Mrs. Black.*

*13. AMERICAN LITERATURE. Studies in the nature and development of intellectual life in the United States, as revealed in our literature. The Colonial outlook and the beginnings of the national literature. Nineteenth century achievement. Special consideration of modern trends and their origins. The critical and analytical mood of the present day and its relation to the scientific method.

14. HISTORY OF THE ENGLISH LANGUAGE. A brief, comprehensive survey of the development of our language from its beginnings in the Germanic family group to the present day. Morphology and phonology. Intensive work in etymology, vocabulary building and modern usage. *Mr. Rockel.*

*15. MODERN AND CONTEMPORARY POETRY. Special attention to the work of Hardy, Meredith, G. M. Hopkins, Yeats, Walter de la Mare, Robinson, Frost, and Jeffers. This course will give some time to metrics and poetic values. Optional practice in verse forms and meters.

*16. ENGLISH LITERATURE OF THE EIGHTEENTH CENTURY. The Ages of Queen Anne and Samuel Johnson, with some attention to the beginnings of the English novel, and the rise of romanticism as a preparation for an understanding of the currents in the mainstream of early nineteenth century poetry. The reading requirement will be large. Only those prepared to read widely in the literature should elect this course.

17. SHORT STORY WRITING. A study of the technique of writing short fiction, with emphasis to be laid more upon production than upon dogmatizing about methods. Open only to those who have a definite urge to write, and some promise. Consent of instructor needed to join. *Mr. Rockel.*

18. TEACHING METHODS IN HIGH SCHOOL ENGLISH. [See Page 46.]

* Not offered 1936-37.

III. Drama

PROFESSOR KAY, ASSOCIATE PROFESSOR SHAW, ASSISTANT PROFESSOR CONNOR, ASSISTANT PROFESSOR LEVILLAIN, ASSISTANT PROFESSOR DuBURON, ASSISTANT PROFESSOR HALL, MR. BURNHAM, MR. BEAL

1. PANTOMIME. Fundamental principles of bodily and facial expression; correction of defects and mannerisms in bodily expression; study of emotion in its effect upon gesture; lyric action; writing and production of original pantomimes. *Mrs. Levillain.*

2. ONE-ACT PLAYS. Study of English, Irish, Continental and American one-act plays. A practical course in both acting and directing. Principles of stage technique will be stressed; stage turns, crosses, exits, entrances. Correct deportment for stage and platform work. Continental etiquette. Special lecturers. *Mrs. Kay.*

3. LABORATORY THEATER. Analysis and public production of various types of plays, ranging from children's theater presentations to melodrama and modern English and American comedies. *Mrs. Kay.*

4. COMPARATIVE DRAMA. One yearly revival performance of early drama. Complete study of modern foreign productions. Analysis and criticism of dramatic projection from the mid-Victorian to the stylized German, French and Russian presentations today. One Greek drama will be publicly produced. Rehearsals and class productions of typical scenes. *Mrs. Kay.*

5. STAGE MAKE-UP. A comprehensive and practical working knowledge of the art of theatrical make-up. Theory and practice; its relation to dramatic art and impersonation. *Mr. Burnham.*

*6. THEATER DESIGN. An elementary course in the principles of design and fundamentals of good taste, with chief emphasis on its application to the stage. Sketching; to be able to express ideas simply but readably in sketches.

* Not offered 1936-37.

Elementary perspective drawing of stage sets. Working to scale in floor plans and models. Enlarging from sketches, and the design and execution of stencil and pounce patterns. *Mr. Hall.*

*7. SCENERY WORKSHOP. Construction and painting of scenery. A course of practical execution, augmented by study of the technical features of the modern stage and methods of staging. Papier maché work; construction of properties. Scenic dry color and the various methods of "texturing" and flameproofing scenery. *Mr. Hall.*

8. HISTORY OF COSTUME. A survey of the major trends of historical costume, including emphasis on contour, color, fabric, line, draping, decoration, and accessories, for the purpose of adaptation to the needs of dramatic production. Methods of costuming; wearing of costumes. Bibliography. *Mrs. DuBuron.*

9. COSTUME WORKSHOP. Students are given six major assignments during the course, each requiring actual design and execution of the costume, either original or adapted from designs provided; and minor assignments in making such properties as may be needed for public dramatic performances. *Mrs. DuBuron.*

*10. TECHNICAL DIRECTING. To give the student an intelligent understanding of the technical problems of stage production, and opportunity to learn its many details. Stage management, preparing the working script. Making floor plans, property and lighting plots. Lighting and stage lighting equipment; the purposes and uses of the various units and types of equipment. The fundamentals of electricity. Color, in pigment and light, and the effects of light on scenery, costumes and make-up. *Mr. Hall.*

11. HISTORY OF THE AMERICAN THEATER. A survey of our theater from its simple beginnings to its present complex organization. This course is designed to familiarize the student of drama with great personalities of the American theater—producers, playwrights, actors, actresses, managers—and their influence and contribution to the stage as we know it today. *Mr. Beal.*

* Not offered 1936-37.

12. EXPRESSIVE ACTION. (a) Posture, poise and carriage; parts of the body as dramatic agents; the body in character delineation; effect of emotion on the body; dramatic exercises for co-ordination of mental, physical and vocal response; mechanics of stage movement. The Emerson System of Physical Exercises aiming for strength, freedom, ease, grace and rhythm of movement as a preparation for truthful, spontaneous bodily expressiveness in dramatic action. (b) Elementary gesture. Responsive drill to establish ready co-ordination between mind and body; the distinction between the gesture of spontaneity and that of calculation; the physiology of gesture; the psychology of gesture; the technique of gesture. Correlation of the study of dramatic action with the principles of vocal expression. *Mrs. Levillain.*

*13. ADVANCED EXPRESSIVE ACTION. (a) Presentation of scenes from classical and modern plays for analysis of fundamental principles of physical activity, visual characterization and emotional expression. Prerequisite: Course III, 12 (a). (b) The art of gesture. Classification of gestures from their specific service to the text. The study of gesture in relation to the forms of literature, classified according to their dramatic significance in oral interpretation. Critical discussion by the class of method and gestures used in the presentation of dramatic text.

14. DRAMATIC CRITICISM. The course will include lectures upon the theory of dramatic criticism, together with practical work in criticising. Emphasis will be placed upon the actor's relation to the critic, and the critic's relation to the work of the actor or producer. An attempt will be made to show the value of a knowledge of the art of criticism as an aid to cultural development. *Mr. Beal.*

15. FUNDAMENTALS OF ACTING. Outlines of impersonation and character study. Plays cast and rehearsed. *Mr. Connor.*

16. RADIO PLAY WRITING. Students will be taught the technique of practical radio script writing. Special instruction will be given in writing original radio plays, adapting short stories, and preparing all kinds of radio continuity. Besides class lectures, there will be individual conferences

* Not offered 1936-37.

with students. All continuities written by students will be tried out over the studio microphones. The instructor will use every effort to assist students to market any continuities of outstanding merit. [Summer session.] *Mr. Wheeler.*

17. ACTING AND PRODUCING. Practical training in the arts and mechanics of play producing. Principles of acting, character study, stage technique. All classes will be held on stage and in the auditorium of the Peabody Theater. Formal instruction and daily rehearsal under the director. The group is limited to 20 members. Two full-length plays will be cast, rehearsed, and produced publicly. Each member, therefore, will have opportunity to appear under professional conditions, before public audiences. Enrollment limited. [Summer session.] *Mr. Shaw.*

18. MODERN DRAMA. A study of representative plays from the standpoint of the dramatist. Special attention will be given to plot structure, characterization, and production problems. The course is intended for those who desire a working dramatic knowledge of a wide range of modern plays. [Summer session.] *Mr. Shaw.*

IV. History and Social Science

PROFESSOR McKINLEY, MR. DEMETER

*1. MODERN EUROPEAN HISTORY. A survey of the political, social and cultural development of the European states from 1789 to the present time. Lectures, required readings and discussions.

2. AMERICAN GOVERNMENT. A study and appreciation of our political institutions. The rights, duties and privileges of American citizenship. *Mr. Demeter.*

3. INTRODUCTION TO THE SOCIAL SCIENCES. In this orientation course human society and culture are examined in the light of the findings of anthropology, history, economics, political science and sociology. Emphasis is laid on the acquisition of an elementary knowledge of methods and

* Not offered 1936-37.

terminology in these fields as a foundation for further study. The evolution of man; the nature of human culture; the development of Western culture. The descent of economic, political, domestic and religious institutions. *Mr. McKinley.*

4. CLASSICAL CIVILIZATION. A cultural study of ancient Greece and Rome, to acquaint the student with those fundamental classical contributions to art, literature, philosophy, religion, law and political theory which are essential to an understanding of modern thought and achievement in these fields. The reading of Greek and Roman writers in translation. *Mr. McKinley* and *Mr. Rockel.*

5. AMERICAN HISTORY SINCE 1789. Formation of the Constitution and the establishment of the national government; the Federalists and Jeffersonian Democracy; Jacksonian Democracy; slavery and sectionalism; the Civil War and reconstruction. The Westward movement; the economic revolution and the rise of "Big Business," the United States as a world power. The World War and the post-war era; the United States and the world depression. *Mr. McKinley.*

6. PRINCIPLES OF ECONOMICS. This course is designed to give the student sufficient knowledge of the fundamental principles of modern economic life to enable him to form an intelligent opinion on the economic problems that will constantly confront him in his role as citizen and voter. Foundations of our economic order; organization of production; exchange, money and banking; trade and transportation; government functions; income and expenditures; distribution of wealth and income; labor organizations and proposed economic reforms. *Mr. McKinley.*

*7. PRINCIPLES OF SOCIOLOGY. A realistic and objective approach to society and social problems. The nature and group structure of society; comparison of the more important theories about the phenomena of social change; the case method and the statistical approach to social problems. Social ideals and social control, social pathology.

*8. MODERN PROBLEMS IN THE SOCIAL SCIENCES. This course is designed to give the student practice in using the methods and findings of the Social Sciences to form intelligent

* Not offered 1936-37.

opinions on current problems of vital interest to good citizens. Each student makes an individual study of one or more current problems under the guidance of the instructor and submits his findings to the class for criticism and discussion. Democracy, communism, Fascism, Supreme Court, municipal government, current panaceas, tariff policy, standard of living, race problems, domestic relations, monetary problems, social insurance, law enforcement, labor unions, unemployment, relief.

V. Physical Training

ASSOCIATE PROFESSOR RIDDELL AND ASSISTANT

*1. ANATOMY AND HYGIENE. The skeleton and its articulations; muscular system; applied law of muscular activity as related to physical training. The hygiene of the circulatory system; digestion; nervous system. *Miss Riddell.*

†2-3. EDUCATIONAL GYMNASTICS. (a) Posture training, marching, rhythmic marching, and simple floor exercises. In this course the student is taught first of all the meaning of correct postural balance as the foundation of all body work. Practice is closely related to the analysis of movement discussed in the course in anatomy. Effort is made to teach the meaning of localization of motor control. [First year.] (b) Advanced posture work and marching. [Second year.] *Miss Riddell* and *Assistant.*

†4-5. INTERPRETATIVE AND FOLK DANCING. (a) The proper classical foundation of dancing is taught, and exercises for feet, body, and arms given progressively. Students are required to take the posture training course in Educational Gymnastics (V 2) as a preliminary. Special dance rehearsals in connection with dramatic performances. [Second year.] (b) Bar exercises, advanced technique, and, later, Greek dancing is the development of this course. Talent for self-expression in interpretative or pantomimic dancing is eagerly watched for. An attempt is made to foster a feeling for all that is good in music. *Miss Riddell.*

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* This course may be counted as fulfilling academic requirements for the A.B. degree. [See Page 21.]
† See footnote Page 44.

*6. DRAMA DANCES. Analysis of rhythms; original compositions. The dramatic idea embodied in dance forms. Group work. *Miss Riddell.*

7. COMMUNITY GAMES AND DANCES. The aim of the course is to present recreational material which will be useful in community leadership, either in playground or settlement work. Child rhythms, easy song dances and games. Folk and simple national dances and more highly organized games. *Miss Riddell* and *Assistant.*

8. FENCING. The fundamental positions and some of the movements of defense and attack. *Miss Riddell.*

9. TEACHING METHODS IN PHYSICAL EDUCATION. [See Page 46.]

VI. Education and Psychology

DEAN HIGGINS, PROFESSOR KENNEY, PROFESSOR KAY, PROFESSOR ROCKEL, PROFESSOR McKINLEY, ASSOCIATE PROFESSOR RIDDELL, ASSOCIATE PROFESSOR SHAW, ASSISTANT PROFESSOR CONNOR, MISS STONE

1. GENERAL PSYCHOLOGY. General empirical psychology from a thoroughly modern point of view. Emphasis on human dynamic psychology and problems of personality and human nature. A survey of systematic and experimental psychology. Purposivism and behaviorism contrasted. Applications of psychology to individual education and development. Works of McDougall, James, Watson, Titchener, Cannon. *Dean Higgins.*

2. EDUCATIONAL PSYCHOLOGY. Open to those who have completed VI 1. The development of healthy emotional atti-

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* Costumes for gymnasium and dancing *should not* be purchased before coming to the college, as a uniform is required. This is purchased through an agent of one of the Boston shops and measurements are taken at the college. Dancing costumes are made under the direction of the department of costume design.

tudes through mental hygiene. The child's innate capacities and their development. Individual differences, influences of heredity and environment on development, psychological testing and experimentation. Genetic and adolescent psychology. Retarded, abnormal and psychopathic child studies. The following authors are studied: Koffka, Köhler, Watson, Adler, Freud, Gesell, Fenton, Lundholm. *Dean Higgins.*

3. TESTS AND MEASUREMENTS. A study of intelligence, achievement and aptitude tests, their significance and use in classification, diagnosis and guidance. Open only to a few seniors selected by the instructor on the basis of past work in education. *Dean Higgins.* [Summer Session, *Miss Stone*]

4. READINGS IN ADVANCED PSYCHOLOGY. Independent reading and an intensive study of some one phase of the field of psychology of special interest to the student. Open only to seniors having the approval of the instructor. *Dean Higgins.*

5. HISTORY OF EDUCATION. Educational theories and systems from antiquity to the present day; the principal educators of each period; the influence of social and political conditions on education; educational aims and values; themes. *Dean Higgins.*

6. PRINCIPLES AND METHODS IN EDUCATION. Objectives in education; the study of the curriculum. Examination of current educational movements. The recitation; program making; discipline; motivation; tests; teaching techniques. *Dean Higgins.*

7. TEACHING METHODS IN INTERPRETATION. Theory course in the pedagogic principles of the Evolution of Expression. Aims and methods of teaching literary interpretation in grade and high schools. Organizing the course; lesson plans and outlines. Observation and controlled practice teaching. Prerequisite, six semester points credit in Oral Interpretation of Literature, Course I A 1, or permission of instructor. *Mr. Connor.*

8. TEACHING METHODS IN VOICE. Emphasis on the application of the principles of vocal technique in practical voice building for the student of oral expression. How to

approach the correction of the commonest faults and defects of speech in the classroom. Study of the problems of hesitancies in speech. The physiology of the vocal organs. Reviews, written reports and discussions of current and standard writings on vocal methods. *Mr. Kenney.*

9. Teaching Methods in Speech. Organization of fundamental courses for high school and college; preparation of the teacher; lesson plans, course outlines; department organization; textbooks and aids in teaching. The various phases of instruction in speech, including public speaking, debating, interpretation and dramatics, together with the tools of speech, are correlated to meet the needs of secondary schools as well as colleges. *Mr. Shaw.*

10. Teaching Methods in High School English. A comprehensive survey of materials and methods used in teaching the high school course, and planning the curriculum in English. *Mr. Rockel.*

11. Teaching Methods in Physical Education. The aim of this course is to give the student a general survey of the field of Physical Education, to discuss program planning, and to analyze movements. There is also some practice in teaching. *Miss Riddell.*

12-13. Community Drama Practice Teaching. The course in Community Drama includes one period of lecture work or class demonstration and two hours of laboratory work in neighborhood centers. The nature of the laboratory work will be determined by the ability and needs of each student. (a) First semester. Survey of conditions in neighborhood and community centers. Study of methods of approach, club organization and development. Value of special plays, stories, oral dramatics and technique for use in Community Drama. Second semester. Study of the technique of Community Drama and its application to camps, churches, schools, and neighborhood centers. Choice and adaptation of material, interpretation and production. [Third year.] (b) First semester. Advanced study of the technique of Community Drama and its application to

camps, churches, schools, and neighborhood centers. Special problems in play producing. Choice and adaptation of material. Production by the student director of one-act plays of different periods, styles and types. Second semester. Organization of communities for masque or pageant production. Study of the masque, the pageant, and the festival in relation to the community development. Little Theater and Civic Theater productions. Study of folk plays. *Mrs. Kay.*

14. PRACTICE TEACHING IN SECONDARY SCHOOLS. Practice teaching is open only to seniors and to graduate students. Prerequisites are Child and Educational Psychology, Principles and Methods in Education, and a special methods course in the subject in which the practice teaching is done. *Dean Higgins.*

15. COLLEGIATE LIFE. Required orientation course for Freshmen. Designed to articulate the college curriculum with that of the secondary school. Problems of study and living. No credit. *Mr. McKinley.*

*16. ELEMENTARY MENTAL HYGIENE. This course is designed to aid teachers and parents to discover the bases of emotional and personality problems of childhood and adolescence, and to institute treatment. Both the social and physical factors involved in personality development in childhood and adolescence are discussed frankly and objectively. Although the course deals with abnormalities and serious behavior problems it also includes in its subject matter the problems which arise in the ordinary course of education. [Summer session.]

*17. THE PSYCHOLOGY OF PERSUASION. This course includes a survey of the findings of applied psychologists in all fields of human endeavor to the problem of influencing human behavior. An application of these findings is made to persuasive speaking. Special attention is given to the psychology of influencing those who are strongly prejudiced.

* Not offered Summer, 1936.

The practical application of these psychological techniques in speaking to prejudiced people is demonstrated in the presentation of addresses to highly prejudiced audiences upon interesting, timely topics. [Summer session.]

18. CHILD PSYCHOLOGY. Designed to give the student an understanding of some of the needs of childhood. The emotional, intellectual and social development of the child and the individual differences to be encountered will be discussed. [Summer Session.] *Miss Stone.*

VII. Modern Languages

PROFESSOR PARKHURST AND ASSISTANT

1. ELEMENTARY FRENCH. Open to students who have had no previous French or to those who have had only one year of senior high school French. The course has three main emphases—conversation, reading and grammar. In conversation the first semester aims for fluency and familiarity, with emphasis on pronunciation, phonetics, and above all, ease. The second semester gives more weight to construction and diction. An endeavor is made to teach the student to think in French. Hence reading is for speed, pleasure and familiarity with vocabulary, with little emphasis on rigid translations. Consideration is also given to Latin derivatives and to words influencing the English. Grammar is confined to simple forms called for in reading and in conversation, and later to constructive analysis of the main principles of grammatical construction. *Miss Parkhurst* and *Assistant.*

2. INTERMEDIATE FRENCH. Open to students who have completed Elementary French or to those who have completed two years of senior high school French. The main emphases in this course are on reading and intensive conversation. The work consists of a rapid survey of French literature, written and oral reports, and discussions. Grammar and composition are considered, especially in connection with the reports. *Miss Parkhurst.*

3. FRENCH DRAMA. Development of the French drama with especial attention to influences from, and on, other lands.

Open to students who have completed Intermediate French or its equivalent in senior high school reading and grammar. This course may also be followed as an honors course by students enrolled in Intermediate French and capable of doing extensive autonomous reading as well. *Miss Parkhurst.*

*4. EXTENSIVE ADVANCED FRENCH READING. This course, where desirable, may supplement or replace VII-3. This is a careful semi-research study of (1) contemporary French literature, (2) a comparative study of the various schools of French literature, or (3) intensive consideration of some particular form of French drama.

5. ELEMENTARY GERMAN. Open to students who have had no previous German or to those who have had only one year of senior high school German. Reading and conversation with some intensive drill on conjugations and declensions. During the first semester the greater part of the work will be grammar and translation, and during the second semester sight translation and paraphrasing. Attention is given to words influencing the English language. *Miss Parkhurst.*

6. INTRODUCTION TO GERMAN LITERATURE. Open to students who have completed Elementary German or to those who have had two years of senior high school work. This course includes examples of all forms of German literature—prose, poetry and drama. It aims for swiftness and ease of comprehension in reading but there are also discussions and reports, both oral and written. *Miss Parkhurst.*

*7. MODERN GERMAN PROSE READINGS. Open to students who have completed the German Reading Course or its equivalent. The course consists chiefly of reading done outside the class which is reported on and discussed in class. The main emphasis is on literary style and formal expression.

8. ELEMENTARY ITALIAN. Open to students who have never studied Italian or to those who have had one year of senior high school Italian. Reading, conversation and grammar, with some especial attention to likenesses and unlikenesses to French and Latin. *Miss Parkhurst.*

* Not offered 1936-37.

VIII. Philosophy and Religion

PROFESSOR GRAY-SMITH, PROFESSOR SOUTHWICK

1. INTRODUCTION TO PHILOSOPHY. The reflective attitude and the motives stimulating it; the major issues that result, and the attempts of representative philosophers to meet them. *Mr. Gray-Smith.*

2. THE INFLUENCE OF PHILOSOPHY ON CIVILIZATION. A summation of the service of philosophy to our lives. The idealism of Plato and the scientific mind of Aristotle will be considered. Significant formative influences in succeeding ages: religion in medieval thought; orientalism in the Renaissance; the corrective value of Voltaire; the novum organum of Bacon; the educational influence of Herbert Spencer. Lectures on Kant, Hegel, Spinoza, and among the moderns Bergson, James, and Ralph Waldo Emerson. *Mrs. Southwick.*

3. LOGIC. Classification of terms, propositions, and the valid forms of syllogistic reasoning with their bearing upon the detection of fallacies. The general method and the presuppositions of modern science. *Mr. Gray-Smith.*

4. AESTHETICS. The meaning of beauty; subjective and objective standards of criticism. The aesthetic experience and its sundry types—the tragic, the comic, the sublime. The characteristics of the major arts—music, painting, drama —and their inter-relation. *Mr. Gray-Smith.*

*5. PERSONAL ETHICS. Manners; social problems of moral implications; personal growth.

6. THE PHILOSOPHY OF THE CHRISTIAN RELIGION. A brief survey of Christian origins. An evaluaton of the historical contribution of Christian thought. An interpretation of contemporary Christianity in relation to social ethics and personal psychology. *Mr. Gray-Smith.*

*7. COMPARATIVE RELIGIONS. Study of the moving forces of the great religions of Egypt, Babylonia, India, China, Persia, Greece, Rome, Arabia, Palestine. The modern world in its attitude toward religious motives and meanings.

* Not offered 1936-37.

Summer Session, 1936

July 6—August 14

ASSOCIATE PROFESSOR GROVER SHAW, *Director*

A notable feature of the summer curriculum is the complete course in correction of speech disorders which may be completed entirely in four summers of study. Requirements for this course are 32 semester credits, followed by a thesis. This department is open to college graduates, teachers in service, parents and other qualified adults. Students holding Bachelor's degrees will be granted a special Certificate in Speech Correction at the completion of requirements. The work will include class instruction, mental tests, clinical practice at the Massachusetts General Hospital and at other centers, and original research, all conducted on the level of graduate study. Samuel D. Robbins, Secretary of the American Speech Correction Association, is in charge of this department.

The session of 1936 offers also a Summer School of Broadcasting with courses in the technique of microphone practice, radio writing and radio voice. These are under the direction of Arthur F. Edes, program director of Station WEEI, Boston.

Special courses in Theater Training will be given on the stage of a Boston theater, where plays will be rehearsed and produced before Boston audiences.

In addition to these specialized departments a general program of speech education is offered, including courses in Phonetics, Choric Verse, Vocal Technique, Public Speaking, Platform Art, Literary Interpretation, and Methods of Teaching Speech.

Subjects completed in the Summer Session may be

credited in the regular course toward degree requirements. Credit will be allowed only for complete units.

Advanced courses are offered, and studies are so arranged that those who attend during successive summers may follow a progressive program and enter upon new work from year to year.

Boston is a Mecca for summer visitors; its places of historic interest, its libraries and museums, its literary associations, its beautiful suburbs, its refreshing sea breezes, and the varied attractions of its harbor excursions bring thousands of pilgrims from all parts of the country. A definite program of sightseeing and week-end trips for Emerson summer students is announced at the opening of the term.

Dramatic amusements and social events have also their place. Interpretative recitals are often given by faculty members and members of the dramatic classes present plays.

For further information and special catalogue address the Director of the Summer Session.

Saturday and Evening Courses

Teachers and other qualified students who wish to enroll for study on Saturday mornings will find a variety of subjects, both elementary and advanced. The Saturday classes will open September 26.

Classes in the evening division will open Monday evening, October 5, for a term of fifteen weeks.

All Saturday and evening courses offer degree credit. A special bulletin describing the extension courses offered in 1936-37 will be sent on request.

Accreditation and Preparation for Teaching

Emerson College is permitted under legislative act to confer the degrees of Bachelor of Arts and Bachelor of Literary Interpretation. Its graduates are teaching in the public schools of Massachusetts.

Emerson College is on the approved list of the Boston School Committee.

The College Placement Bureau secures each year appointments for graduates as teachers of English, speech, drama, and physical education in schools and colleges all over the United States and Canada. Agencies and institutions desiring teachers will be put in communication with eligible candidates on application to the Placement Bureau.

Other Vocations

Next to teaching, probably some form of social service or dramatic leadership attracts the largest number of graduates. Many are engaged in the radio profession. Some turn to stage or platform; others to journalistic or creative writing. Even in business, Emerson graduates make contributions as educational directors or personnel workers in large stores or industrial plants.

Health

The Department of Physical Education functions to protect and improve the health of students throughout the entire course as well as to give instruction in the knowledge and development of the human body.

Physical training classes are held in a fully equipped, modern gymnasium.

Medical and physical examinations and photographic recordings of posture are given to every student at frequent intervals during the four years. Such examinations serve to discover any defects which may be injuring the student's health, and expert advice is given as to proper care. Emphasis is placed on correct posture as the basis of good health, and corrective exercises are given in the regular gymnasium courses.

The study of body mechanics and problems of hygiene, required of all Freshmen, helps the student to better understand her own body; and the various courses in dancing and gymnasium are aids to grace and vigor. The health report forms part of the student's permanent record.

Library

The Emerson College Library aims to provide books for study, supplementary to the individual texts adopted for the various courses, and also books for recreational reading. It is both a reference and a loan library, with direct access to the shelves, and is in charge of a trained librarian. Library hours are

Monday to Friday from 9 to 5, and Saturday from 9 to 1.

The library has had many generous donations. Chief among these are the Walter Bradley Tripp Collection of nearly one thousand volumes, specializing in drama and other literature; the Henry Lawrence Southwick Loan Collection, specializing in the speech arts; and the George Brinton Beal Theater Collection of over one thousand volumes on the stage, including dramatic history and criticism. The Beal collection is now kept as a unit in the Browsing Room. The Charles Winslow Kidder Collection is a recent accession.

Early in the fall, the librarian instructs the Freshmen in the use of the College Library. She also conducts them through the Boston Public Library, showing them how to use the catalogue, reference and other departments. The Public Library contains more than a million volumes and, since it is situated only a few blocks away, its resources are easily accessible to Emerson students.

Student Activities

Nineteen student organizations contribute to the student life of Emerson College. They include, besides the general Student Government Association and the four classes, six clubs, three religious societies, four sororities and one fraternity.

The Emerson Young Women's Christian Association takes an active part in bringing before the convocation assembly prominent pastors and religious workers. Devotional exercises are held frequently.

Thursday Lecture Course

1935-36

CLAYTON HAMILTON
William Gillette, Pioneer in Naturalism in the American Theater

DR. W. STUART CARNES
The Lost Cities of the Mayas

DR. RICHARD BURTON
Shakespeare and the Cinema

JOEL DISHER
New Light on the Baconian Controversy

GEORGE BRINTON BEAL
Through the Back Door of the Circus

HOWARD HIGGINS
Among the Spirits

FREDERICK PARSONS
The Glory of England—Her Cathedrals and Scenic Beauty.

GERTRUDE LITCHFIELD
Habitant Poetry

MARGARET STRICKLAND HURLEY
The Voice of the Women of Ireland

EDWARD COOLEY
The Romance of the Fishing Industry

Southwick Artists Recitals

In order to afford the students of Emerson College, as well as the Boston public generally, an opportunity to hear great dramatic masterpieces read by outstanding interpreters of dramatic literature, Dr. Henry Lawrence Southwick founded, in 1900, the Southwick Artists Recital Course. This course,

the first of its kind in Boston, has continued in unbroken succession for thirty-six years. In order to stimulate and assist students of dramatic interpretation, proceeds from the course are offered as the Southwick Artists Recital Scholarship. This is conferred, when and if merited, upon a member of the student body whose public work warrants recognition. During the past season the following programs were presented:

ROMEO AND JULIET.....JOSEPH E. CONNOR
HENRY IV, PART I.....GROVER SHAW
OTHELLO .....AGNES KNOX BLACK
SHAKESPEARE'S TRIUMPHANT WOMEN.....
.....FLORENCE LOCKE

Emerson Publications

The *Emerson Quarterly* is a professional magazine devoted to the interests of teachers of oral subjects. It brings discussion and descriptions of what is happening in the field of speech and reviews of newest texts. Those interested in dramatics, stagecraft, public speaking, dancing, poetry, diction, or literary interpretation will find in the *Quarterly* informative and helpful articles from leaders in these fields. Four numbers are issued during each scholastic year. Subscription $2.00 [See page 78.]

The *Alumni Bulletin* chronicles the activities of Emerson graduates.

The *Emerson College News* records the various student activities. Both are sent free to graduates and friends of the college.

Endowments, Funds, Scholarships and Prizes

Loyal and generous friends and alumni of Emerson College are constantly adding to its invested funds. These funds are held for the general purposes of the college or for special purposes indicated by donors, and are classified as follows:

UNRESTRICTED ENDOWMENT FUNDS

The principal of these funds is invested and the income is available for any needed purpose of the college as voted from time to time by the Finance Committee of the Trustees. Among such funds are:

Entertainment Service and Commission Contribution Fund.

Founder's Day Fund.

All gifts to the permanent funds of the college will be carried as unrestricted endowment funds unless the terms of the gifts indicate that they should be entered in some other category.

GENERAL ENDOWMENT FUNDS

The principal of these funds is permanently invested and the income is available for any needed purpose of the college as voted from time to time by the Trustees; any income unappropriated in any year to be added to the principal. Such a fund is the

Hallie Gelbart Reynolds Bequest.

BUILDING FUNDS

Both principal and income are invested and accumulated, and the funds are used only for the purchase or other capital expenses (but not for main-

tenance) of college buildings or real estate. Among such funds are:

Endowment Association Building Fund.
William E. Chase Fund.
D. C. Trondsen Fund.
Jessie Eldridge Southwick Fund.

SPECIAL ENDOWMENT FUNDS

Unless otherwise provided, the principal of special endowment funds is to be permanently invested and the income is to be used as directed by the donors, or if not used is to be added to the principal.

The Lucille Hicks Loan Fund.

For loans to assist worthy students.

The Alice White DeVol Fund.

For purchase of books for library, or payment of other expenses necessarily incident to the maintenance of the college library.

SCHOLARSHIPS AND PRIZES

Awards, 1936

The Charles Wesley Emerson and Susie Rogers Emerson Scholarship, established from the estate of Mrs. Charles Wesley Emerson in memory of her husband, the founder of Emerson College. (Virginia Mackay, Melrose).

The Charles Winslow Kidder Scholarship, established by Mrs. Charles Winslow Kidder in memory of her husband who was for twenty-five years Registrar of Emerson College. (John Shields, Newton).

The Proctor Scholarship, established by Lydia Ellen Phoenix, '91. (Nora Hallisey, Brockton).

The Artists Recital Scholarship, established by Dr. Henry Lawrence Southwick from the proceeds of the Artists Recital Course which was founded by him in 1900. This scholarship is awarded, when and if merited, for excellence in public dramatic interpretation. (Dolly Smith, Concord, N. H.).

The Chinese Friendship Scholarship, established by vote of the Board of Trustees to promote friendship and understanding between the students of this country and of China. (William Yurk Yuen Young, Brookline).

The Issachar Hoopes Eldridge Citation, with or without stipend, established by Dr. Henry Lawrence Southwick in memory of Issachar Hoopes Eldridge, for nineteen years Treasurer of Emerson College, and awarded for character and service. (Hon. George Demeter, Boston).

The High School Contest Scholarship, established by vote of the Trustees and offered to any winner of an inter-high school public speaking or dramatic contest in which three or more high schools participate. (To be awarded for 1936).

The Henry Lawrence Southwick Scholarship, established by Dr. Henry Lawrence Southwick in his lifetime and awarded to a young man student for character, loyalty, and constructive influence. (William Spink, Greenville, R. I.).

The Phi Mu Gamma Scholarship, established by the Phi Mu Gamma sorority and awarded to a member of the Senior class. (Laura Gawthrop, Kincaid, Saskatchewan, Canada).

The Walter Bradley Tripp Memorial Scholarship,

established by the Menorah Society in memory of Walter Bradley Tripp, for twenty-five years a member of the faculty of Emerson College. (Eva Cohen, Taunton; Gertrude Zang, Everett).

The Emerson Club of Worcester Scholarship, established by Emerson alumni of Worcester, Massachusetts, and awarded to a Worcester student. (Phyllis Kershaw, Southbridge).

The Maud Gatchell Hicks Scholarship, established by the Zeta Phi Eta sorority, and awarded for excellence in acting to a participant in The Annual Massachusetts High School Drama Tournament. (Murielle Gaucher, Fall River).

The President's Prize, established by President Harry Seymour Ross, awarded to a member of the graduating class who "in character, personality, and quality squares with the Emerson ideal." (Allee Hamilton, Wellesley).

The Gertrude Binley Kay Community Drama Prize, established by Mrs. Gertrude Binley Kay for excellence and leadership in community service. (Not awarded, 1936).

The Elsie Riddell Posture Ribbon, established by Miss Elsie Riddell and awarded to a member of the student body whose improvement in general posture and carriage is most marked. (Elizabeth Evans, Waban).

The honor of May Queen is conferred by vote of the faculty and the Student Government Association on a member of the Junior class according to the Old English tradition of "ladyhood." (Nora Hallisey, Brockton).

Tuition Expenses

Tuition must be paid in advance. Students are not allowed to remain in class when term bills are not paid promptly. No tuition will be refunded except in case of six months' sickness. The scholastic year is divided into two semesters of seventeen weeks each.

Cost of each semester of attendance (18 semester credits)	$180.00
Beyond 18 semester credits, per credit	8.00
Special courses, per semester credit	12.00
Evening Division	$10.00 to $40.00
Summer Session, per semester credit	12.00

FEES AND CHARGES

Matriculation Fee (on entrance)	10.00
Fee for late registration (after Sept. 26)	3.00
Diploma Fee	10.00
Room Deposit	10.00

(For boarding students, see page 63)

New Reduced Railroad Fares

New reductions in railroad fares, effective June 1, 1936, will mean great savings to students from distant points. For information regarding favorable fares and arrangements the student is referred to the nearest railroad ticket agent.

Residence Expenses

Prices of room for thirty-five weeks with board for thirty-four weeks range as follows: $500, $550, $600. These charges include all expenses for furniture in room, heat, light, and white muslin curtains and a pillow; but do not include couch covers, puffs, blankets, bed-linen, towels, laundry, or lunches. There are lunch rooms near the college buildings where lunches may be purchased during the week. An average estimate of $10 per month should cover the cost of luncheons.

Board and room rent are payable by the semester in advance. Payment is due on the day of the opening of the semester (page 6). No refunds for less than half a semester absence occasioned by illness.

The student may not come to the dormitory before the Friday previous to registration day as fixed by the college catalogue (page 6). The first dinner will be served on Friday night. The dormitory will be closed during the Christmas vacation. During the spring vacation, room only will be furnished.

Every application for a dormitory reservation must be accompanied by a ten dollar ($10) deposit (see page 62); otherwise it will not be registered. If application is not accepted the amount of deposit will be refunded. This deposit will be credited on the total dormitory payment. Applications will be filed in the order of their receipt. Assignments will be made during the month of May, but applications will be considered later if vacancies exist.

Any applicant who either gives up her assignment later than September 15, or withdraws after the opening of a semester, will be held responsible for the payment of room and board for the semester. Students who are obliged to withdraw should notify the college at once. The reservation will be sublet, if possible, in which case the student who has withdrawn will not thereafter be held responsible.

Reservation fee will not be refunded to a student to whom an assignment has been made unless notice of withdrawal is given to the college before August 15.

General Regulations

A definite educational purpose on the part of all students is assumed. The college traditions stand for moral responsibility and earnest co-operation. The regulations are few and fundamental. No student will be received who fails to submit satisfactory letters certifying to his moral character. Any student who neglects the work of his class, or who fails to comply with the regulations of the college, or whose presence and influence are considered harmful to the institution, may be excluded at any time. In case of required withdrawal, no money will be refunded.

All regular students, except those residing at home, will be required to live in the college residence unless special exception is allowed by the Dormitory Committee previous to the opening of the scholastic year.

Every regular and special student, upon entering, is required to matriculate and submit his choice of studies for approval.

After registration, which is required of all students at the beginning of each scholastic year, each student must submit his registration slip to the Bursar and pay his tuition. Tuition paid for instruction which a student, because of illness, has not received will stand to the credit of said student

until he is able to return and re-enter the classes. No money will be refunded except in cases of six months' illness. ***Students will be charged for all courses in which they have registered unless notice in writing is made to the Registrar's office.***

Written examinations and other tests of proficiency will be given in all departments during each semester.

The college offices are open every day during the year, Sundays and holidays excepted, at 9 a.m.

No regular students are permitted to take part in or visit classes in advance of those in which they are scheduled.

Students who desire medical advice should apply to the Director of Physical Education who will direct them to reliable doctors for consultation.

Conferences between the Dean and representatives chosen by the several classes will be arranged each term, in order that matters of interest to the classes may be brought formally or informally before the officers of the college for consideration, and the heartiest co-operation secured between the student body and the faculty.

All books and stationery may be secured in the college bookstore. No charge accounts may be carried in the bookstore.

Parents and friends are cordially welcomed as visitors to the college at any time.

Alumni Association

Joseph E. Connor, '21, *President*
Jessie E. Southwick, '85, *Vice-President*
Grover C. Shaw, '24, *Secretary-Treasurer*

Executive Committee

Helena Cook Beale, '25 Sylvia Folsom Bushnell, '19
Jane Holland, '31

The Emerson College Alumni Association was formed in 1889. It laid the foundation of an endowment fund, secured the publication of a magazine, and in various ways has helped to extend the influence of the College.

Association meetings, with reception and banquet, are held in Boston each year in connection with the graduation exercises. The date for 1937 is June 5.

It is desired that information concerning past members of the college be sent to the Registrar of Emerson College. Graduates and former students are requested to send immediate notification of any change of address.

Alumni Clubs

Local alumni clubs have been organized in various sections of the country to keep alumni and former students in closer touch with the college, and to promote the welfare of the college.

Regular meetings are held by all these clubs, and all former students in the vicinity are urged to attend.

The members of these organizations may be applied to at any time for personal information con-

cerning the college and its work. The addresses of two members of each organization are given to aid any who seek information concerning the club or the college. In order of formation the clubs are:—

1. *Emerson College Club of Hartford*
   Mrs. Claire Plummer Dresser, 86 Bloomfield Ave., Hartford, Ct.
   Miss Grace Garvin, 145 Adelaide St., Hartford, Ct.
2. *Emerson Club of Boston*
   Mrs. Sara A. Neill Dowling, 928 E. Fourth St., South Boston, Mass.
   Mrs. Eva Macey Watson, 585 Beacon St., Boston, Mass.
3. *Emerson College Club of New York*
   Mrs. Olive Palmer Hansen, 125 Primrose Ave., Mt. Vernon, N. Y.
   Mrs. Anna E. Marmein, 318 West 77th St., New York, N. Y.
4. *Emerson College Club of Rhode Island*
   Miss Adelaide Patterson, Rhode Island College of Education, Providence, R. I.
   Miss Marguerite W. Fox, 59 Whittier Rd., Pawtucket, R. I.
5. *Emerson College Club of Los Angeles*
   Mrs. Alice Osden Hunnewell, 621 Beverly Drive, Beverly Hills, Cal.
   Mrs. Elizabeth Cloud Miller, 2371 Norwalk St., Los Angeles, Cal.
6. *Emerson College Club of Worcester*
   Mrs. Bertha McDonough Melick, 8 Roseland Terrace, Worcester, Mass.
   Mrs. Meta Bennett Wade, Worcester Academy, Worcester, Mass.
7. *Emerson College Club of Detroit*
   Mrs. Elsie Stuart Crandall, 900 Taylor Ave., Detroit, Mich.
   Miss Rhea Olin, 3280 Leslie Ave., Detroit, Mich.

8. *Emerson College Club of Albany*
   Mrs. Alice Esmond Mosher, 303 Woodlawn Ave., Albany, N. Y.
   Mrs. Esther Bookheim Isenbergh, 889 Mercer St., Albany, N. Y.

9. *Emerson College Club of Philadelphia*
   Mrs. Lois Dow McLaughlin, 304 South 50th St., Philadelphia, Pa.
   Miss Frances Leedom Hess, 4624 Cedar Ave., Philadelphia, Pa.

10. *Emerson College Club of St. Louis*
    Mrs. Zitella Ebert Bass, 4651 Lindell Blvd., St. Louis, Mo.
    Miss Dorothy Wolstad, 5046 Washington Ave., St. Louis, Mo.

STUDENTS

Post Graduates

Hamblin, Marion
Massachusetts

Symonds, Helen
Massachusetts

Senior Class

Adelson, Alice
Massachusetts

Bunce, Betty
New York

Chernis, Florence
Massachusetts

Dondero, Geraldine
New Hampshire

Duke, Adassie
Massachusetts

Fernald, Eilene
Massachusetts

Goldman, Miriam
Massachusetts

Hamilton, Allee
Massachusetts

Irvin, Muriel
Pennsylvania

Li, Kai Ying
China

MacDougall, A. Doris
Massachusetts

Moore, Beula
Pennsylvania

Moorey, Helen
Connecticut

O'Keefe, Mary
Massachusetts

Robertson, Ione
New York

Rubenstein, Madeline
Massachusetts

Shutzer, Bernice
Massachusetts

Sisson, Evelyn
Massachusetts

Southard, Erma
New Hampshire

Spriggs, Marjorie
New York

Tucker, Thelma
Connecticut

Turner, Theodora
Massachusetts

Waid, Mildred
Massachusetts

Warlick, Weyburn
North Carolina

Warner, Hilda
New York

Zimmermann, Elaine
Connecticut

Junior Class

Bloom, Sarah
Oklahoma

Bressack, Natalie
Massachusetts

Campbell, Eleanor
Massachusetts

Cohen, Edith
Massachusetts

Cohen, Eva
Massachusetts

Cranmer, Ruth
Massachusetts

Cryder, M. Lyda
Massachusetts

Curran, Marietta
New York

Drago, Katherine
New York

Evans, Elizabeth
Massachusetts

Frederick, Margaret
Massachusetts

Freedman, Rose
Massachusetts

French, Betty
Massachusetts

Gawthrop, F. Laura
Canada

German, Henriette
Connecticut

Gilman, Margaret
Massachusetts

Gootman, Minna
Massachusetts

Griffin, Eugenia
Massachusetts

Griffin, Mary
Massachusetts

Hall, Elizabeth
Connecticut

Hallisey, Nora
Massachusetts

Hershberger, Jeannette
Pennsylvania

Kemp, Marjorie
Canada

Kennedy, Isabel
Massachusetts

King, Lillian
Massachusetts

Lawton, John
Massachusetts

Lieff, Sylvia
Connecticut

Marshall, Virginia
Massachusetts

Morgan, Marguerite
Connecticut

Newton, Grace
New Hampshire

Norris, Edith
Connecticut

Rankin, Dorothy
North Carolina

Rice, Virginia
Massachusetts

Robbins, Jeanne
Texas

Ryan, Dorothy
Massachusetts

Sallenger, Father Hilarion
Massachusetts

Shapiro, Sylvia
Alabama

Slosson, Mrs. Emily B.
Massachusetts

Temple, Virginia
Massachusetts

Weiner, Beatrice
Massachusetts

Weir, Doris
New York

Wilson, Mrs. Margaret
Massachusetts

Yorston, Janet
Rhode Island

Sophomore Class

Bolton, Ellen
Massachusetts

Burke, Harold
Massachusetts

Carlson, Mrs. Patti
Oklahoma

Chertoff, Martha
Connecticut

Colarusso, Elizabeth
New York

Corkum, Eleanor
Massachusetts

Gilmore, Dorothy
Missouri

Harrison, Florence
Rhode Island

Hill, Edith
Canada

Hoffman, Minnie Lee
Virginia

Homonoff, Beatrice
Massachusetts

Laird, Elizabeth
Canada

Landers, Muriel
Massachusetts

Lewis, Adelaide
Connecticut

Low, Estelle
Massachusetts

Mackay, Virginia
Massachusetts

Malkin, Frances
Massachusetts

McCarthy, Martha
Massachusetts

McMahon, Mary
Massachusetts

O'Dwyer, Sylvia
Connecticut

Pollard, Norma
Massachusetts

Schaffer, Marion
Massachusetts

Scher, Dorothy
Connecticut

Shields, John
Massachusetts

Smith, Dolly
New Hampshire

Spink, William
Rhode Island

Stanewick, Willard
Massachusetts

True, Elizabeth
Massachusetts

Uderitz, Ruth
New York

Volansky, Helen
Massachusetts

Wimmer, Sally
Pennsylvania

Wright, Phyllis
Massachusetts

Young, William Yurk Yuen
Massachusetts

Zang, Gertrude
Massachusetts

Freshman Class

Abel, June
Ohio

Alderman, Naomi
Connecticut

Barron, Philip
Massachusetts

Barwick, Dorothea
Rhode Island

Berger, Sylvia
Rhode Island

Churchill, John
New York

Cline, Marcia
Massachusetts

Cogswell, M. Ardelle
Massachusetts

Coogan, Richard
New Jersey

Cummings, F. Maxine
Maine

Dunkelman, Bernice
Canada

Eissman, Frances
Massachusetts

Frasure, Geraldine
New York

Gochros, Herbert
Connecticut

Goldman, Jessica
Rhode Island

Hall, Evelyn
Massachusetts

Healy, Patricia
Massachusetts

Hillman, Arthur
Massachusetts

Horwitz, Lillian
Connecticut

Hughes, Claire
Massachusetts

Hughes, Helen
Maine

Huntley, Elizabeth
New York

Hurley, Helen
Massachusetts

Kershaw, Phyllis
Massachusetts

Kleven, Evelyn
Massachusetts

Loop, Emily
New York

McGinn, Margaret
Massachusetts

Meyer, Madeline
Missouri

Minor, Florence
Canada

Nadeau, Eleanor
Maine

Rogers, Sara
Massachusetts

Romano, Barbara
Massachusetts

Ryan, Ruth
Massachusetts

Singer, Pearl
Rhode Island

Spaunberg, K. Estelle
Connecticut

Stewart, Mary
Massachusetts

Tischoff, Martha
Massachusetts

Tyson, Wilma
Pennsylvania

Weinstein, Andree
New York

Yeats, Florence
Massachusetts

Special

Addison, Kathleen
Massachusetts

Andelmon, Mildred
Massachusetts

Berger, Frances
Massachusetts

Brochin, Sylvia
Connecticut

Bulski, Regina
Massachusetts

Colby, Ruth
Massachusetts

Conklin, Mrs. Beatrice
Massachusetts

Copeland, Harriet
New York

Dadmun, Elizabeth
Massachusetts

DeStefano, Delfina
Massachusetts

Doriot, Mrs. Edna
Massachusetts

Ellis, Mrs. Esther
Massachusetts

Gordon, Esther
Massachusetts

Greenfield, Maurice
Massachusetts

Greenwood, Ida
Massachusetts

Guenette, Priscilla
Massachusetts

Hazen, Helen
Massachusetts

Hickey, Mary
Massachusetts

Jacobs, Ethel
New York

Kennedy, John
Massachusetts

Kessel, Shayne
Massachusetts

Levenson, Betty
Massachusetts

Lothrop, Edith
Massachusetts

Marcinkowska, Leokadja
Massachusetts

Mitnick, Anne
Connecticut

Novack, Harry
Massachusetts

Reed, Hazel
Massachusetts

Rosenberg, Eva
Massachusetts

Shapiro, Florence
Rhode Island

Shoer, Ruth
Massachusetts

Sklar, Ethel
Massachusetts

Small, Esther
Massachusetts

Smith, Mrs. Alice
Massachusetts

Stern, Charlotte
Massachusetts

Stratton, Mrs. Catherine
Massachusetts

Sumberg, Miriam
New York

Vartabedian, Alice
Massachusetts

Washington, Edith
Massachusetts

Weisblatt, Anna
Massachusetts

Evening School

Bancroft, Richard
Massachusetts

Bingiel, Ann
Massachusetts

Bishop, Ruth
Massachusetts

Blanchard, Carroll
Massachusetts

Burke, Mary
Massachusetts

Burns, Anne
Massachusetts

Butter, Max
Massachusetts

Calderwood, M. Ruth
Massachusetts

Caponigro, Salvi
Massachusetts

Clark, Robert
Massachusetts

Cohen, Cecyle Ruth
Massachusetts

Cole, Albert
Massachusetts

Curtis, Edna
Massachusetts

Curtis, Philip
Massachusetts

Daly, Kathryn
Massachusetts

Devine, Elinor
Massachusetts

Doherty, Catherine
Massachusetts

Doherty, Emily
Massachusetts

Dow, Richardson
Massachusetts

Frank, Mrs. Celia
Massachusetts

Fox, Mrs. Isabel
Massachusetts

Fuller, Rev. Luther
Massachusetts

Garfield, Beatrice
Massachusetts

Garr, Hannah
Massachusetts

Garr, Harold
Massachusetts

Geddes, Mabel
Massachusetts

Gibbons, James
Massachusetts

Hatfield, Roy
Massachusetts

Hill, George
Massachusetts

Hinchey, Joseph
Massachusetts

Holland, Mrs. Mary
Massachusetts

Hughes, Robena
Massachusetts

Hurley, Mrs. Ann
Massachusetts

Kelly, Philip
Massachusetts

King, Natalie
Massachusetts

Kipp, Edna
Massachusetts

Lack, Harry
Massachusetts

Lakusta, Boris
Colorado

LaMothe, Rosaria
Massachusetts

Lane, Mrs. Mary
Massachusetts

Lieberman, Herbert
Massachusetts

Livingston, Mary
Massachusetts

Lorden, Helen
Massachusetts

Maloney, Vincent
Massachusetts

Maltzman, Philip
Massachusetts

Manning, Lena
Massachusetts

McInerney, Mary
Massachusetts

Merrill, Anne
Massachusetts

Moores, Charles
Massachusetts

Moran, Edward
Massachusetts

Morrison, Marian
Massachusetts

Parfitt, Angie
Massachusetts

Pinks, Ruth
Massachusetts

Russell, James
Massachusetts

Rutstein, Gertrude
Massachusetts

Schalk, Gertrude
Massachusetts

Shea, Mary
Massachusetts

Spillane, Mrs. John
Massachusetts

Smith, Arthur
Massachusetts

St. Germain, Eleanor
Massachusetts

Sugerman, Marian
Massachusetts

Tafe, Edward
Massachusetts

Williams, Mrs. Mable
Massachusetts

Wilson, Mrs. Margaret
Massachusetts

Summer Term, 1935

Barnet, Margaret
Massachusetts

Bergman, Evelyn
Massachusetts

Black, Mrs. Louise
Tennessee

Broughton, Frances
Massachusetts

Butterfield, Hortense
Massachusetts

Byrne, James
Massachusetts

Carlson, Mrs. Patti
Oklahoma

Cohen, Edith
Massachusetts

Conway, Mrs. Lilly
Massachusetts

Davis, Alma
Alabama

Dixon, Henry
Massachusetts

Duke, Adassie
Massachusetts

Dyer, Virginia
Massachusetts

Eaton, Mary
New Jersey

Gootman, Minna
Massachusetts

Greenwood, Ida
Massachusetts

Hamblin, Marion
Massachusetts

Hamilton, Ruth
Maine

Haney, Helen
Massachusetts

Hayes, Barbara
Vermont

Hazen, Helen
Massachusetts

Helmick, Mrs. Mary
Massachusetts

Hughes, Serano
Massachusetts

Katz, Adeline
Massachusetts

Kletzing, Evelyn
Illinois

Kramer, Edith
Massachusetts

Lennon, Mrs. Sara Zwick
Ohio

Manley, Genevieve
Rhode Island

Millen, Abraham
Massachusetts

Miller, Marjorie
Canada

de Minico, Robert
Massachusetts

Mudgett, Louie
Massachusetts

Nevler, Frieda
Massachusetts

Peck, Anna
Connecticut

Reed, Hazel
Massachusetts

Rubenstein, Madeline
Massachusetts

de Shoenholz, Baroness Alice
Massachusetts

Shoop, Mrs. Grace Ringle
Ohio

Sister Anna Madeline
Canada

Sister Maria Genevieve
Canada

Sister Saint Reynelda
Massachusetts

Smith, Frances
Canada

Swingle, Elsie
Pennsylvania

Taylor, Quinby
Massachusetts

Taylor, Varnum
Massachusetts

Tucker, Faith
Massachusetts

Vaughan, Lillian
Massachusetts

Wilson, Mrs. Margaret
Massachusetts

Devise and Bequests

For the convenience of any who may wish to make a bequest to Emerson College of Oratory, the following form of bequest to be inserted in a will is suggested.

I give and devise to Emerson College of Oratory, Boston, Massachusetts, the following real estate:

(Here give description of real estate)

I give and bequeath to Emerson College of Oratory, the sum of.....dollars to be paid by my executor in.....months after my decease.

NOTE. All wills must be executed according to the formalities of the several States in which they are drawn. These should be ascertained at the time of the making of the will.

THE EMERSON QUARTERLY, BOSTON, MASS.

GENTLEMEN:—

Enclosed please find *Check* / *P. O. Order* / *Cash* to the amount of TWO DOLLARS ($2.00) to cover the amount of my subscription to *The Emerson Quarterly* for the four issues of 1936-37.

Signed .....

Address .....